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From the Chief Editor's Desk

The principle of Ritam or righteousness versus chaos theory .

Most of the Semitic and a few orientalist creeds maintain a notion of god the creator . Others



especially the doctrines which cropped up during and after catastrophe of the two world wars ,rejected any notion of god the creator and his writ or revelation .developing their schools within the parameters of science and communism or existentialism. They ratiocinated arrangement and orderliness within a

perceivable intersection of a vast infinite chaos or cosmic universal derangement . This supra-mental and para rational realm needed a similar commitment for establishing it's raison de etre as well as a blanket rejection from either side. Our hoary sages in their hypothesis conceptualised five agencies from each possible perspective - time,nature,destiny,arbitrariness.elementary constituents ,primordial causation and purusa the all pervasive principle **. This part of the ratiocination was a purely intellectual phenomena . Unable to unravel the mystery of the universal phenomena the seers “meditated” With their intuitive insight reinforced by trances of meditation and super consciousness they realised the power of “supreme self” देवात्मशक्ति:” which was concealed within the sheaths of three गुण . Essential purity action and darkness.

The conscious substratum contains both the derangement of unruly chaos as well as the well devised intricacies of the universal phenomena by the cosmic intellect . Both as it were could coexist as complimentary dimensions or a “whole” but the common substratum intertwines both in such a manner that within a framework of time space and substance transcendence both chaos and orderliness portions can be conceptualized as mind matter spirit and energy in some incalculable and unpredictable stage of creation sustenance and dissolution The domain of unknown as some scientific thinker has mused supersedes the realm of “known”

If we went by the lexicon of the vedas both can be specified as ऋतम् and अनृतम् righteousness and unrighteousness .in a simpletons verbiage the way things should be and the way things shouldn't be . The conventional institute of

religion binds the laity to righteous side through ecclesiastical subjugation .the “church of satan “believes in attaining completion through inversions and morbid means .Agamas negate both and depict that कर्मिक मलम् or the impurity arising from karmas -good or bad ,lead to righteous or unrighteous trends. * an aspirants must transcend both in order to attain assimilation with supreme shiva . There is a very inspiring canto in the Bhagavatam परस्वभावकर्माणि न प्रशंसन् गृह्यते पर स्वभाव कर्माणि यः प्रशंसति गृह्यति स आशु भ्रश्यते स्वार्थात् असत्याभिनिवेशतः।

Good and bad are relative notions an aspirant must not adhere to either .Any such presupposition can cause deviation and thus spiritual downfall . Needless to say transcendence is easier via the righteous side although ultimately both have to be discarded . *शुभाशुभवासनामयत्वम् ** कालः स्वभावो नियतिर्यदृच्छा भूतानि योनिः पुरुष इति चिन्त्या । संयोग एषां न त्वात्मभावात् [SEP] आत्माप्यनीशः सुखदुःखहेतोः ॥ - (श्वेताश्वतरोपनिषत्)

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Editorial



Acquiring knowledge is usually understood as a progressive phenomena and is supposed to be imparted step by step. This linear development of knowledge which requires tremendous effort, even after a lifetime cannot bring an aspirant to the threshold of the knowledge of self. Rather too much indulgence and pride in the former can mislead one and lead to a bloated sense of ego and its achievements, which unfortunately is quite rampant these days. This delusive knowledge of self has immense power and charm and can keep an individual completely in its sway. To escape such a fate process of 'unlearning' is given a lot of importance in all true spiritual lineages. This unlearning opens up the space for the knowledge of self to dawn on the aspirant. Hence importance is given to realized knowledge which dawns in a flash and which is usually triggered by 'knacks' imparted by a competent master depending on the aspirants capability, sensitivity and sincerity.

Explaining the notion we begin with the insightful editorial by our Guru Maharaj, Swami Paranand Tirth ji on the arcane alphanumeric almanac and its spiritual significance. 'The equinox of the tatwa alphabet and time fraction is considered very holy and auspicious The divine mystic wisdom dawns upon an evolved aspirant during this concurrence and for the less competent aspirants worship of the sacred chakra, japa and other practices definitely fructify.'

Next we have translation and exposition of 6th verse of 'Neel Saraswati Stotram' from 'Brihanneel Tantra'. In this verse is explained how gods were victorious in the war with demons due to Ma Tara's munificence, but because they could not keep their ego in check they were destined to perish.

'Déjà vu and the brain' is the title of the next academic paper by Bhoomi Sati. Clarifying this perplexing concept she writes 'Déjà vu is the term used to express the strange feeling of having done something before although knowing you have never done it. Most experts concur that this phenomenon most likely has some connection to memory. So, if you feel déjà vu, it is possible that you've had a similar experience in the past. Simply put, you can't recall it.

Next we have a short write up on the concept of 'Ananda' by Geetika which talks about the vedantic idea and compares the same with Neo Platonic ideas of Plotinus.

Next we have the translation and exposition on two sutras (17th and 18th) of Pratyabhijna Hrdayam by Kshemraj from the YTA study circle and a brief insight into the online classes being conducted by YTA.

Following this we have two soulful poems by Ambika Talwar inspired by photographs clicked by Geetika back in 2020. The poetic exchange of visuals and verbals have been cherished by both. The first poem titled 'Carnelian Tears' gives voice to extreme longing of a lover for the beloved. 'To birth a New Life' is the title of the next poem in which the poetess evocatively gives voice to the feeling of loss and search for new beginnings.



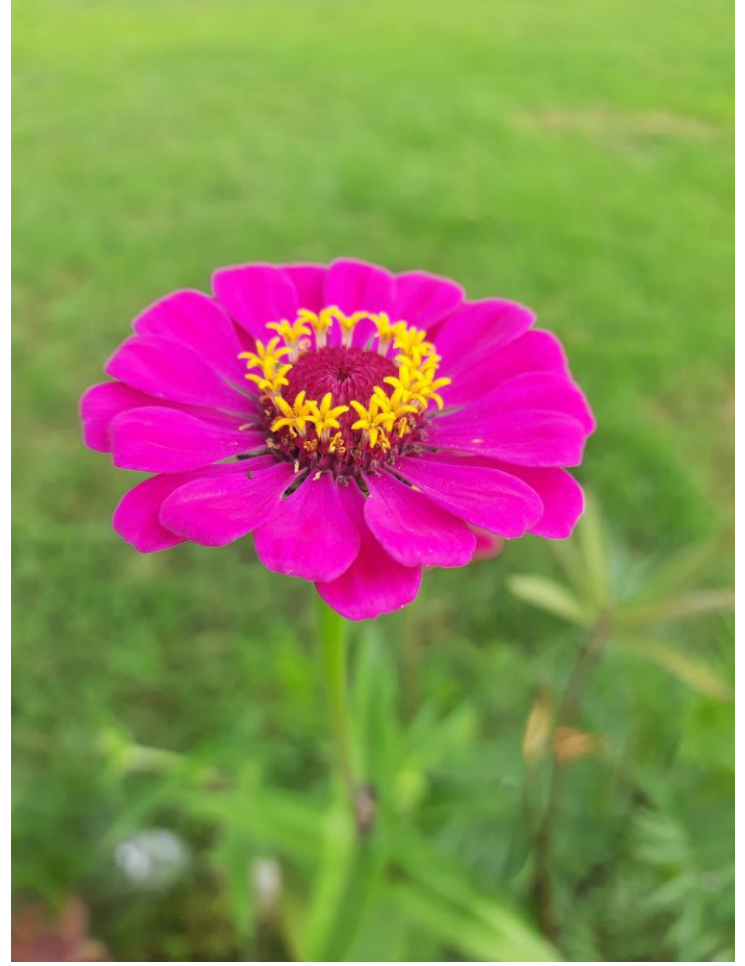
(Kimiya)

NEEL SARASWATI STOTRAM

(A Hymn to the sapphire goddess of wisdom from Brihanneel Tantra) Cont.



Semiotic depictions of metaphysical
phenomenon



त्वन्नामस्मरणात् पलायनपरा द्रष्टुं च शक्ता न ते
भूतप्रेतपिशाचराक्षसगणा यक्षाश्च नागाधिपाः।

दैत्या दानवपुङ्गवाश्च खचरा व्याघ्रादिका जन्तवो

डाकिन्यः कुपितान्तकाश्च मनुजा मातः
क्षणंभूतले ॥७॥

By remembering your name –terrorized and panicky- these subhuman deities like –ghosts Hobgoblins , cannibals ,demons ,astral entities, beasts like tigers etc.,dakinis and offensive human beings ,just disappear within a trice.
Ma Tara in her munificence helps an aspirant to conquer his fear and confidently face all the hardships



Ananda Mimamsa

Ananda is an abstract concept and like most things abstract which cannot be put into words; it is the most coveted state which can be felt deep inside one's soul. It is visualized in commentary on Lalita Sahastranama as the soul of the Tittira bird whose head is प्रिय (Agreeability, मोद joy is the right wing प्रमोद (Merriment, Ecstasy) is the left wing and Brahman is the tail. This example is quite indicative of the importance of Ananda in Indian philosophy as the bird cannot live without its soul.

Ananda as the very nature of Brahman is a popular axiom of many sects and sub-sects specially dualist devotees and Shakta Tantriks. When Śiva desires to create he has to summon Śakti, or become Jñāna-Kriya rupa to descend. The Śakti, of Parama Shiva is seen as Citi. The concept is expressed in a poetic manner in the second verse from Pratyabhijñā Hridayam, a digest on the system prepared by Ksemaraja, a student of Abhinavagupta.

स्वेच्छया स्वभित्तौ विश्वमुन्मीलयति ॥२॥

By the power of her own will, 'Citi' unfolds the universe upon her own screen. That is she brings about the universe by the power of her own free will and not by any extraneous cause. The universe is already

contained in her implicitly and she makes it explicit like a reflection.

Hence willingly she unfolds the entire universe onto herself like an artist would unfold his/her imagination on a canvas. This creative play termed as 'lila' is often celebrated in artistic creations, visual and verbal both. The space that manifested universe occupies in the scheme of Pratyabhijñā is the mirror space, mysterious and real at the same time.

The ultimate creative play that the Pratyabhijñā system constantly hints at gets translated into individual or group creativity in human beings. Art provides a powerful medium to transcend this physical world. By submitting to 'Willful Suspension of Disbelief', a concept attributed to Coleridge there is a chance to escape into the imaginary world created by the artist. Thus creativity is a tool to understand oneself. An urge to create is seeking our ultimate creative self through art and to de-individualize the emotions felt, so that they are in their purest form able to create a universal experience. The idea of '**Sadharanikaran**' or universalization of emotions is one of the key concepts of Abhinavagupta's thought. To create is to transcend the boundaries of limited existence by introverting the senses. Hence art is considered as a sadhana which has power to de-individualize not only the creator but the spectator/reader/ too.

Since time immemorial human beings have been in quest of Ananda, bliss and have realized that a taste of this ultimate bliss can be felt through various arts experiencing aesthetic delight. As Sri Aurobindo says "By aesthesis is meant a reaction of the consciousness, mental and vital and even bodily, which receives a certain element in things, something that can be called their taste, Rasa, which passing through the mind or sense or both, awakes a vital enjoyment of the taste, Bhoga, and this can again awaken us, awaken even the soul in us to something yet deeper and more fundamental than mere pleasure and enjoyment, to some form of the spirit's delight of existence, Ananda."

This profound quote by Sri Aurobindo explains the importance of aesthetic delight which according to Abhinavaguptaacharya was only next to the bliss of realizing one's Shiva-hood. A true aesthetic object does not simply stimulate the senses but also stimulates the

imagination of the spectator. Once the imagination is stimulated the spectator aesthete gets transported to a world of his own creation. Thus art is otherworldly or *Alaukika* in its nature. It does not concern with mundane reality but creates an imaginary world of its own. It is a state of becoming a creator or witnessing someone's creation which parallels the actions of the creator of the universe.

An artist too like the ultimate creator creates his/her own universe in which one can get totally submerged as the creator or as the receiver of the said work.

The highest state of aesthetic delight is ecstasy, the feeling of oneness/union and extreme bliss arising due to this recognition. The soul experiences the intensity which usually is lost while indulging in the worldly affairs where the routine takes over and guides one's very action. In such a state one is always in the survival mode, trying to fight the forces. As consciousness sinks from the supreme levels the signs like dullness, irritability and dissatisfaction are evident. It is at this stage that art in its purest form can pull an individual from this seemingly never ending loop and propel him to higher levels of consciousness. There are multiple examples from both Eastern and Western world where we see how art has transformed the life of the individual.

The sublime ecstasy which so many saints and yogis have felt could only be felt by masses through profound masterpieces of art. A case in point is the 17th Century Baroque Marble sculpture by Bernini which brings out the words of the Saint in such strong visuals which gives viewers a glimpse in what the Saint could have been experiencing.

Coming together of two extreme intense approaches, spiritual and artistic can be clearly seen in this masterpiece. The fluttering drapery, ecstatic expressions on the face and the magic that white marble has transformed into in Bernini's hands gives makes the Saint Teresa's experience come live in front of our eyes.



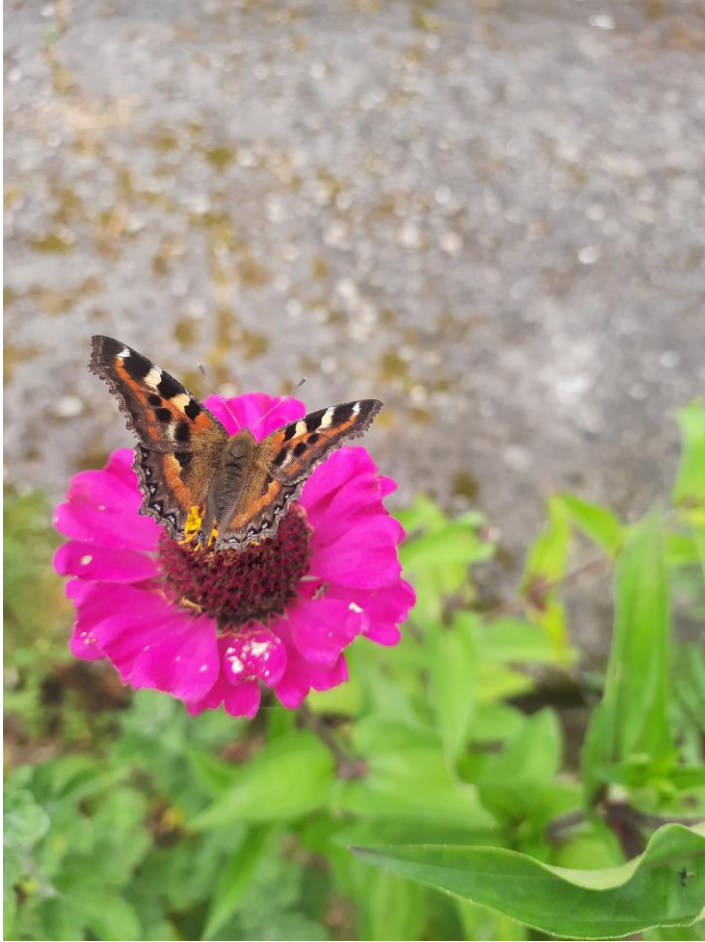
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"I saw in his hand a long spear of gold, and at the iron's point there seemed to be a little fire. He appeared to me to be thrusting it at times into my heart, and to pierce my very entrails; when he drew it out, he seemed to draw them out also, and to leave me all on fire with a great love of God. The pain was so great, that it made me moan; and yet so surpassing was the sweetness of this excessive pain, that I could not wish to be rid of it. The soul is satisfied now with nothing less than God. The pain is not bodily, but spiritual; though the body has its share in it, even a large one. It is a caressing of love so sweet which now takes place between the soul and God, that I pray God of His goodness to make him experience it who may think that I am lying."

Teresa of Avila, *The Life of St. Teresa of Jesus*
(XXIX.17)

To be continued

Pratyabhijna made easy 19th and 20th Aphorism



Sutra: Samadhi samskarvati vyutthane bhuyobhuyasch
chiadekyamarsad nityodit Samadhi labha
Translation: Even in the states other than Samadhi,
with a mind that has impressions of Samadhi if an
aspirant contemplates on his unison with his all
conscious nature time and again – he attains the
permanently ever present experience of Samadhi.

Exposition: Once the experience of his essential nature
has dawned – even in other states besides Samadhi
the great yogi remains intoxicated by the elixir of the
trance of super-consciousness. He perceives the
residue of objectivity disappearing the remaining
flakes of clouds in an autumn sky . Thus with an
introverted mind as he experiences his unison with
consciousness even after arising from Samadhi he is
ever in unison with his essential nature.
By the trance of 'Krama' or order- an aspirant even
while indulging in extrovert activities remains
introverted. This is called the 'order of mudra' (Kram
Sutram). Kram mudra is a trance through which an
aspirant arranges the pattern of creation, sustenance
and dissolution of the Samvit or consciousness i.e.
turiya chit Shakti and realizes that the controller of

these three states must be beyond these.

Kram Sutra analyzed:

1. Kram Mudraya- The trance of order- The realization that the bliss of order of creation, sustenance and dissolution etc. already rests in one's self. As an aspirant experiences vishwa i.e. 36 tattvas within oneself he feels the bliss of his own transcendental nature
2. Antah svarupaya- Introverted, which in this parlance is being seated in the complete self or Purna-ahanta
3. Bahirmukha- Extroverted- The state of being engaged in sense perceptions
4. Samavishto bhavati Sadhakah- Aspirant is pervaded with state of unison due to expansion of Shakti even when indulging in sense experiences due to consolidation of consciousness (thickening of chid-ras)
5. Tatradau bahyat antah pravesa- By assimilating all sense perceptions internally into the highest plane of citi the internal pervasion or 'pravesa' is achieved. By externalization of the sense perceptions and experiences the experience of totality of sense objects (objectivity) is achieved which leads to external pervasion 'pravesa'
6. Aabhyantarant- Alternately between the internal and external pervasion
7. Bahyasvarupe Pravesa- Entering the world of objectivity with awareness
8. Aaveshvashat jayate iti- Is born so due to 'aavesh' pervasion of Shakti
9. Sabahyaabhyanta ayam- The eternal samavesha which is external and internal at the same time and is of the nature of mudra
10. Mudrakramah- The bliss of order which eradicates all fetters 'pasa'

The Samadhi that dawns after repeatedly practicing kram mudra is 'Samavesha' assimilation and proper absorption and 'Samapatti' consummation which remains ever present.

Questions:

1. Repetition of attempted absorption must precede the impressions of superconsciousness in the chitta of an aspirant .
Yes
No
Can't say
2. A yogi enjoys the bliss of superconsciousness and reduction of objectivity
1 when he is absorbed in his essential nature
2 always ,after experiencing the superconsciousness even once

3 even after arising from samadhi .

3. Krama mudra

1 Is a seal

2 An attitude

3 A trance

4 A mystic state experienced by a yogi by exercising his will.

Sutra: Tada Prakash aanandsar mahamantra viryatmak purnahanta veshatsada sarva sarga samhakar nij samvid devata chakreshwara bhavati Iti Shivam

Meaning : After the perpetual state of superconsciousness has dawned the accomplished yogi is possessed by the super-ego (purnahanta). This purnahanta is the essence of effulgent bliss and comprises the prowess of mantra (ie. abbreviated a to ha or Aham) which in turn leads to a complete lordship over the chakram (configuration) of one's own Samvit devata (goddess of consciousness- projections of consciousness). This Samvit Devata Chakra accounts for all the functions like creation, sustenance etc.

Exposition: Samvit Devata Chakram is the configuration of projection of consciousness where chakra refers to a pattern of gradation of the vimarsha i.e various gradations of Idanta below Maya upto Prithvi. Thus the order of divergence of grossness comprises Samvit Chakram and Samvit Chakra Devata are various manifestations of Vimarsha in those respective Chakras. Bindu or Vishranti Chakra is the seat where one attains lordship over the entire Samvit Chakram.

Apart from the Bindu Chakra there are 10 types of Chakras or Samvit Devata Chakra

1. Matrika Chakra- Alphabets

2. Ratna Chakra- Gems

3. Kal Chakra- Time

4. Graha Chakra- Planets

5. Tattva Chakra- Tattvas

6. Murti Chakra- Idol

7. Guru Chakra- Preceptor

8. Rudra Chakra- Rudras

9. Dik Chakra- Directions

10. Dasha Chakra- States like waking, dreaming etc.

After the perpetuated trance of super consciousness has dawned one attains perfect control over these chakras.

The aavesh of Purnahanta: Ahanta in this sutra means not assumed but innate and spontaneous bliss of self recognition. Purna or completeness refers to Para, since from the metaphysical standpoint she alone is complete so Purnahanta is defined as Goddess Para

and the subjective awareness that she accounts for. Sarva means all bhuvanas from Kalagni to Annutara. Sarga and Samhara refer to variegated creation, sustenance etc.

A yogi of this disposition attains the grandeur or power of Parameshwara.

On the terms Prakash and Aanand: Whatever is experienced in the objective realm is not different from the experience. All experience converge into the 36 elements which in turn converge into Ishwara or Sadashiva owing to their

Objectivity = Subjectivity (Ishwara)

Objectivity < Subjectivity (Sadashiva)

The great Maheshwara whose substantial prakasha nature renders him the essence of the entire universal phenomena is the ultimate Prakasha. Without the ultimate prakasha dawning upon some entity nothing can be self luminous. The Parameshwara has svatantraya or freewill as his essential nature. He contains all alphabets from A to Ksha which in turn has all word and meaning phenomena that comprises the universal bliss and existence and thus is complete and whole. Hence it is bereft of anything else to aspire for this state of completeness is Aanand.

Owing to bliss and effulgence of his essential nature he is of the nature of Anuttara. Therefore this Parameshwara who is of the nature of Anuttara is the assimilation of the universal phenomena extent from A to Ha. Ksha pacifies all divergence (prasar shaman) so in the form of Aham (abbreviation of all mantras) it culminates into anuttara which is the experience of non-dual bindu. The word is what is meant by unassumed or innate vimarsha, vimarsha without effort not artificial . This has been said in Ajad Pramatr Siddhi of Utpaladeva.

The Mahamantra Aham: The culmination of Prakasha in the self is called Aham bhava. The same culmination is also named as Svatantrayam (freedom), Kritatvam (doership), Mukhyam (the state of being prominent) Ishwara (Lordship), Mukhyamishwara (The main lordship).

This is so because there is no dependence on exterior agency whatsoever. This super ego is the origin and resort of all mantras. The Ahanta is responsible for the fruition of all mantras. Hence Mahamantram, Viryatmak (potency of this mantra) in the main sutra. The potency of the mantra has been encrypted in Shiv Sutra. The experience of potency of mantra occurs by meditating upon the 'great chasm' (Mahahrid) the great hollow (hrid = pond or ditch)

This aavesh of Purnahanta which is the power of the great mantra is infact assimilation. This assimilation (tanmayikarnam) is due to the dissolution of body,

prana etc. By adhering to the experience of attainment when body, blue etc. are drenched in the fluid of super consciousness unison or assimilation takes place. In all that is expressed, accomplished, recollected or resolved the goddess Chit Shakti prevails as the substratum and without it's gnosis, as explained earlier, nothing else can be experienced. Even projected in this way she is experienced as different and variegated by maya pramata as she illuminates body, blue etc (multiple objects) and due to conditioning identifies herself with them and assumes different natures.

In her absolute nature she is experienced as the substratum while conditioned in the maya Shakti she acquires various natures and is misidentified by maya pramata as gnosis, resolution, conclusion etc. But in her essential nature she is just the same one chit Shakti, the one intelligence which becomes myriad due to unison with respective word and mean multiplicity. Maheswara is the infinite consciousness and devoid of dependence on the order succession. He is the sole experienter of the objective phenomena

The innate and unassumed vimarsha must be in the form of abbreviated alphabets i.e. a to ha. The same maya shakti of the lord which manifests in the form of variegated object perceptions is termed as gnosis. resolutions and volition etc. She is singular and becomes many in the various states of her grosser manifestation. When the shakti is known as – having been pervaded and retained then by the order of unfolding and folding of the senses ,the process of dissolution etc. is whole and not partial, since everything in this state is everything there is no conditioning or fragmentation .

This virtue of being the agency of creation sustenance etc of “ everything “ is the innate unartificial configuration of the projections of[goddesses of] consciousness [sahaj samvit devata chakram] This chakra manifests in the form of radiation of awareness pertaining to senses of knowledge i.e. exterior and that of gnosis [mind,ego,reason] i.e. interior. This mode of awareness is not conditioned in maya . In this realm of self effulgent luminence the great yogin attains lord ship or the empire of bhairava who now becomes his essential nature.

When the entire consciousness is focused at one point thence the power of origin dissolution are possible. This is the point where one becomes the sole experience of the entire universal phenomena and thus becomes the lord of the chakra.

The phrase ekatra in this verse from spanda karika ‘Ekatraropyetsarvam.....’ refers to the process of promulgating the entire gamut of divergent awareness into one point .Likewise the puryastaka in the sentence

‘Puryastaken sanruddha.....’ means transcending this and not getting conditioned in it as Kallata the author of the gloss on spandakarika aims at . May the lord all triumphant maheshwara of the chakra of consciousness be ever victorious . He is ever adored by the goddesses of the chakra of consciousness .

Iti is customarily used to conclude a topic or chapter . This has been a special mystic rendering as –what ever has been discussed so far is all shiva ,owing to its being a means of attaining shiva and the axiom that means and objective are not two different entities . Hence iti sarvam shivam –i.e. originated from shiva not different from shiva, and pervaded by shiva . An aspirant being conditioned in the body prana and joy etc. all the time cannot recognize his own shiva consciousness which is consolidate bliss and complete.

Notwithstanding one who is able to churn out the universal manifestation out of the ocean of wisdom like a lump of butter and is ordained to recognize this essential nature as his immediate self – is named directly as shiva himself

To sum up the author ends at where he began –this canon has been compiled to benefit those who have received shaktipata but are not at home with discursive reasoning and dialectics and thus are unable to comprehend the ishwar pratyabhijna .

Questions:

A. Nityodit Samadhi labhah occurs

- 1 When the practice of samadhi becomes persistent
- 2 When the chidaikya paramarsha becomes incessant
- 3 Nityodit Samadhi is par se and needs no practice

B. Param yogi

1. Is a an adept in yoga
2. Is redeemed and designated by the guru
3. Is the one who has had intuitive insight into shiva as his essential nature

C. Innate and un-artificial Vimarsha is in the form of

1. Udyamah
2. Streamline of consciousness of incessant shiva hood
3. Telling oneself incessantly that I am shiva
4. All abbreviated alphabet of Sanskrit language .

4. In the state of kramamudra ..entering within from outside and going out from within ,an aspirant in order to sync with the extrovert divergence of creation must be first

- 1 Withdrawn from the sense objects

2 Partially absorbed and involuntarily divergent
3 Fully absorbed and expand out his free will which
has become one with
4 the ultimate shiva .

5. The state of final absorption must precede repeated
attempts of voluntary absorption

Yes

No

Can't say .



The science of Shakti



2 Entry or Pravesh

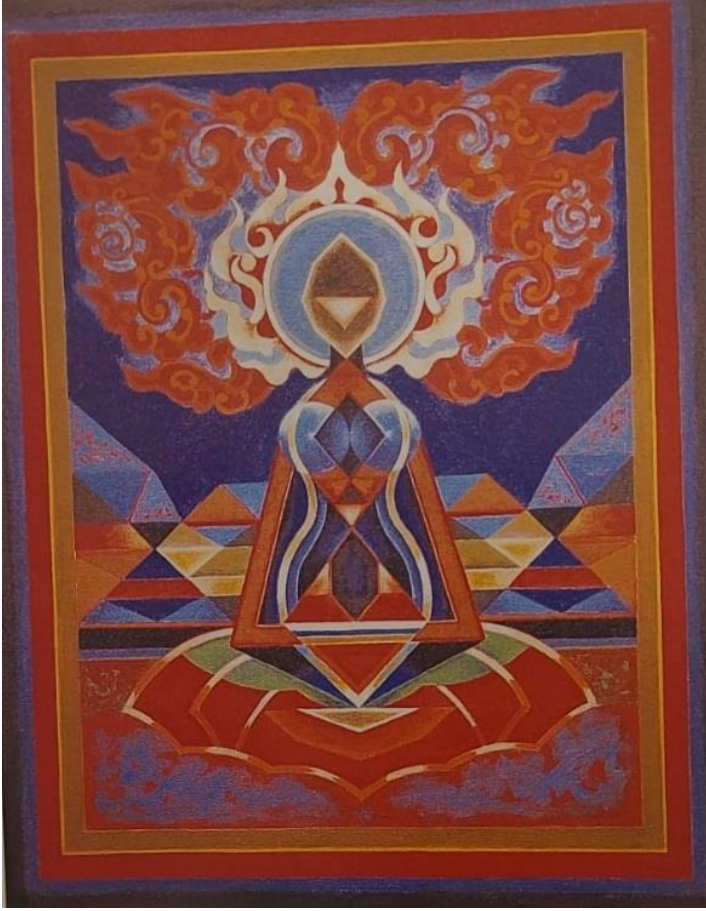
प्राणापाननिरोधेन मनस्तत्रैव निक्षिपेत्
सम्यक् प्रायुर्गतिं जित्वा यावन्मध्यगतां नयेत्
एतत्प्रवेशमित्याहुः

By controlling the current of the prana one should enter the awareness inside the middle passage or Susumna . This second step is called entry or Pravesh . There is a very subtle juncture between the subtle and gross body . Ancient Mystics located their corresponding regions in the physical body and left behind the legacy of process that lead them to this realisation in tantric encryptions . The regions mentioned in the above portion are in fact the place of switching from the gross to subtle phenomena . Thus the process of entry or pravesh is in fact the threshold of subtle and subtler phenomena . The aspirant in the outer peripheries of the mystic configuration is supposed to have attained the state of dis identifying with his gross body and identifying with his subtle body. The entry is made with his subtler body or Pran

puryastakam . At the time of initiation the preceptor who is already seated in his subtler manifestations “enters the psychic centre of the novice and activates them . Then through a rigid spiritual discipline the aspirant is able to enter and visualise the intricacies of mystic realm. Awareness ,mind and two types of consciousness ,spirit , Kala and the body these eight put together is called puryastakam . Metaphorically the conglomerate of eight townships . In western mysticism this is called the subtle body or the empirical or individual soul . There are some mystic schools in which this is a divine body imparted by the guru at the time of initiation and is called Hansa kaya. Without a substantial gradation of subtlety the entry into a subtle passage of nadis(the channel in which the pranas or vital winds circulate) cannot be possible .

There is a mention of piercing with the needle of vimarsha in tantraloka and swacchandta Tantra . This is more of a technique for entering the subtler realms than the description of the subtle body . In the practices referring to this as kundalini Shakti she has been mentioned as pregnant with thirty six tatwas or elementary constituents of the universal phenomena . There are various arcane techniques for her arousal . One of the most popular contemporary tactics is nadanusandhanam . Some grosser hathyogis* sit in lotus posture and balance their body on their palms and drop their derriere in such a way that the impact of coccyx with ground causes the serpent power to awaken and rise upwards through various plexuses . Some schools of kundalini yoga adore her as the magna mater through intense devotion and docility and pray to her for waking and rising to upper realms . I remember having read some where that if an aspirant avoided sleep for sixteen days his kundalini will awake by her self . Rationally there can be five odd techniques and their combinations for the awaking of kundalini based on the powers of will,knowledge ,action,consciousness and transcendental word of god or para. But shaktipat on a competent aspirant by a competent guru is the ultimate means .

One commentator on Tantra Loka has mused
कौण्डल्युन्मेषात् शिवनभसि विगलिताक्षः



As the kundalini arises the aspirant transcends all exterior sense perceptions and awakes in the shiva ether or chidakash .

Besides nad anusandhan and mindful breathing is another mystic knack for conserving the energy required for the awakening . Conventionally one must breath mindfully (ajapajap) 7.25 million times to store the energy required for the awaking but an adept and competent guru can induce energy into you through

shakti pat and facilitate and shorten the process . A ritualistic meditation and worship of the goddess para is also undertaken by some aspirants to conserve the requisite spiritual energy for awakening the serpent power .

**षड्गतिषड्मिषडरीन्धिकृत्याशु स्वभक्तवर्गस्य
कंचुकपंचकनोदनसंचितसंवित्प्रकाशिनीपरांनौमि।**

I make obeisance to goddess para who unfolds the power of consciousness required to undo the five sheaths ,after dispersing six modifications, six conditions and six foes viz birth,existence growth deterioration decay and destruction. Six torments birth death old age hunger thirst and disease. Six foes lust, wrath, vanity, delusion greed and hatred.

According to the commentary on **षट्चक्रनिरूपणं** by Purnanand yati

The empirical soul (**हंसः**) unites with kundalini and the power of the guru which enters the novice at the time of initiation and steers the way to the top while guiding the disciple .After attaining perfection all the thirteen stages of rotation of Shakti within the chakras, the aspirant proceeds independently with faith devotion and guru's munificence, the chances of prana entering wrong passage and thus causing harm to neuro -cerebral system are minimised. One Tibetan mystic Tilopa has given the analogy of a snake through a hollow bamboo the serpent must reach the end of the tunnel or perish in the middle because there is no turning back in the middle .

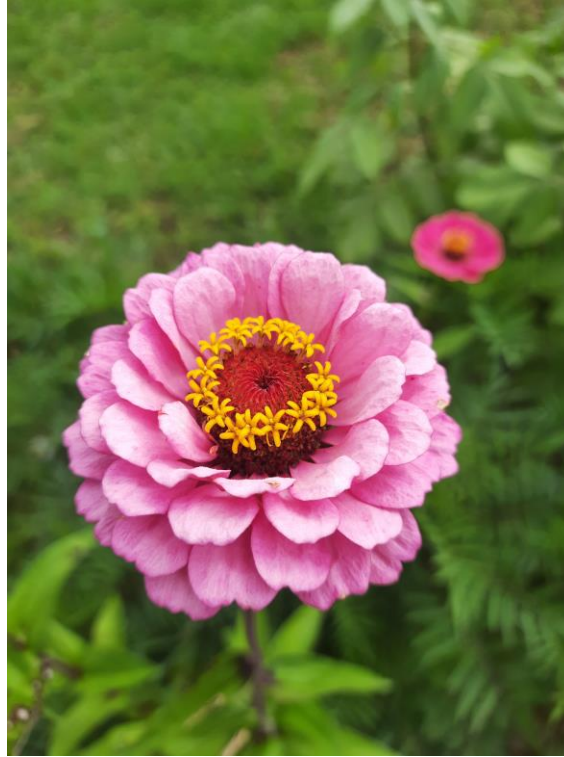
To be cntd .

A brief insight in the online classes conducted by YTA

In the Yogtantragama Study Circle we read and discuss many arcane texts in the divine guidance of our Guru Maharaj Swami Paranand Tirth ji. Swamiji reads and explains the metaphysical import of these texts along with conventional commentaries.

Currently we are studying Tattva Prakasha by Bhojadeva in the divine guidance of our Guru Maharaj, Swami Paranand Tirth ji . The former two texts are dualistic Saiva texts while the latter is a manual of Srividya worship compiled by Swami Karpatri Maharaj. Swamiji explains the cryptic sutras and expositions in a manner that we can grasp it better.

In last few months we have completed the study of ‘Durgasaptashati’, ‘Tara Bhakti Sudarnav’ and ‘Shiva Sutra’. Though the classes are in sanskrit with a little patience and self study one can immensely benefit from them. Anyone interested to join us may please request Swamiji for the link.



Surrender in the Holy Hour



~ Ambika Talwar

**Oh Devi – She calls in wild silence effulgent in diverse forms.
We in our distractions wander between notes, verses
as if we would find our chalice between branches
of trees swaying in the breeze of what’s left –
vast clear skies where birds burst in joy
shadow of a crow passes by windows**

**Pointedly, She questions our meager
existence as if we were clueless about
dangers of our blind ways or shallow framing
but truth is alter ego that protects our lies, is torture
to heart of awareness who wishes to let limbs fly loose.
My arching body aches to spiral be a kosmic spirit dancer.**

**Here I am dear Mother of Cosmic splendour – prod me
say: Enough child, oh vagrant one —here this is the key!
What now shall I do as chaos wings, weaves, shifts lifeless
logging trunks into shreds. Shatter me whole for I am a mess.
Shall I dissolve into sand? – Shall I cross these stony seas?
Shall I not be a wild drunken cup of elixir? – Be whole again?**

**I do not yet know how to surrender or to what ... this pain.
Let me praise your hungry limbic laughter in winking goblets.
I become empty as waves settle in holy twilight hour – Ours!**

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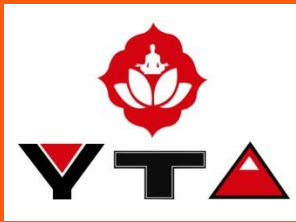
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(Ambika Talwar is an India-born author, poet, wellness consultant, artist, and educator whose vision is to realize her sacred destiny and invite others to brilliance. She has authored *4 Stars and 25 Roses* (poems for her father) and *My Greece: Mirrors & Metamorphoses* about her travels through Greece in 2002.)





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